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the winding river pleases the eye in its sweeping through the rich valley. It is a perfect day in summer when cattle take to the water. The distance is all mellow beauty and the clouds sail above the trees without a suggestion of a storm. The intense quiet is told by the motionless tree-tops and the reflection of the birch tree in the stream, aided by the dreaming farmer's boy leaning over the rail fence.

The painter is not only careful to register the leaves, but understands the difference between elm and beech, hickory and silver-birch and is not afraid to give to each its character. Yet with all this attention to detail he does not fail in the large quality that stamps a landscape great; it is a big composition through the management of the large masses. It makes one recall the impatience of Benjamin Constant with American painters when he crossed the ocean, because so many of them painted European scenery. Singling out the work of George Inness, he asked why, when we had such an example in his landscapes, it was thought necessary to visit any other land for subjects? It seems to have needed an indignant word like that from a man eminent in his art in Europe to convince at that time many weak-kneed buyers how signally they were under-rating their own painters. Standing before this magisterial landscape, one does not wonder that Benjamin Constant was grieved and surprised.

→ "Delaware Valley Water Gap," a small canvas eight inches by twelve, was painted in 1866. It was not until the seventies that Inness visited Italy and brought home pictures that show how well he appreciated and understood the very different landscape and atmosphere of the classic country of painters. The Ainslie collection has a number of landscapes from Albano and Lake Nemi painted in 1872, not perhaps the finest of his Italian views, but interesting as examples of his ability to adapt himself to new surroundings.

The Delaware River is shown from an elevated viewpoint where it breaks through the range of hills, its banks enlivened by towns and railways, its surface studded with rafts. Agriculture, commerce, peace are the ideas suggested by this small but spacious canvas, and the brilliant bow of peace is shown in duplicate on the rainclouds to the left.

This is not indeed one from his early period, but it lies before his first lengthened stay in Europe and with its double rainbow more than hints at the end of the Civil War.

To show a specimen of his later work there is also reproduced "October—Near the Village of Montclair," painted in 1892, two years before his death—a large canvas, thirty inches by forty-five, which has been purchased by a well known collector. It is an open scene with a few scattered trees, the foliage of which is not carried out with the minuteness we find in his early work; but the effects of sunlight on clouds and tree trunks are carried to a higher degree of brilliancy. A single figure near a tree and some buildings in the left distance are all that speaks of human presence. Although he had watched with sympathy the rise of the Barbizon painters and Père Corot in France, there is no sign of a change of style owing to the success of men whose work he admired. He admired, but went his own way. Such change in his work as occurred may be explained by the natural stress he laid increasingly on the atmospheric problems of the landscapist. He always remained an instinctive and admirable master of composition and a subtle colorist.

Richard Muther in his "History of Modern Painting" says: "At times he is broad and powerful like Rousseau, at times delicate with the Elysian sentiment of Corot; here idyllically rustic like Daubigny and here full of vehement lament like Dupré. All his pictures are tone-symphonies, broadly painted, deeply harmonized and in perfect concord; and the History of Art must hold him in honor as one of the most delicate and many-sided landscapists of the century."

If Herr Muther meant to imply that Inness was an eclectic who received suggestions from the painters mentioned, he was in error. We can see from the pictures he painted long before the fine band of Barbizonians were heard of that his style was his own at all times. A short stay abroad when he was twenty-five was useful in allowing him to see the Dutch, French and British landscapists, Claude the Lorrainer and Turner, but his work at all stages differs from that of Rousseau, Corot, Dupré and Daubigny.

THE MARTIN LUTHER MEDAL

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THE Protestant world is intensely interested in the observance of the four hundredth anniversary of its birth. On October 31st, 1917 it will be 400 years since Doctor Martin Luther nailed his historic theses on the church door at Wittenberg: with that act began the Reformation. As it has progressed the Protestant principle has controlled and increased from time to time the numbers who have enjoyed evangelical freedom; its anniversaries have been observed with increasing interest. Commemorative of these various anniversaries, artistic and historic medals have from time to time been prepared, none of which for artistic beauty, however, have equalled the one which has recently been issued for the present Jubilee.

Issued by authority of the Joint Committee repre-

senting a number of Lutheran Synods and general bodies, this medal is the official medal for the year. It was designed by J. M. Swanson, a young Swedish artist of note from New York City. Mr. Swanson is also the designer of the medal which was issued several years ago to commemorate the Jubilee of the Star-Spangled Banner and also other medals. On the obverse of this medal is the standard head of Luther by Lucas Cranach, also the first line of Luther's hymn, *Ein feste Burg ist Unser Gott*. The great reformer's name with the dates of his birth and death also appear on the obverse.

The reverse tells of the historic moment: Luther in the act of nailing his famous theses on the church door at Wittenberg. Above him is the open bible, symbolic of his work. Beneath is the entwined

serpent and the verses from John iii: 14, 15 symbolic of the principle of the Reformation. The jubilee dates 1517-1917 are engraved to the right and left of the church door. The dies for the medal were made by the Medallic Art Company of New York, a society that has earned credit for superior work for the United States Government. The medals themselves are being struck by J. K. Davison's Sons of Philadelphia, a firm which has turned out some of the best medals manufactured in recent years.

The Committee which designed the medal had for its Chairman the Rev. Jeremiah Zimmerman,

D.D., LL.D. of Syracuse, N. Y. With him was the Rev. Dr. H. E. Jacobs, the great authority of the Lutheran church on church history and doctrine and Dr. Julius Sachse, who is the librarian of one of the finest collections of medals in America and a man thoroughly conversant with all details of their manufacture. The Rev. W. L. Hunton, Ph.D. and the Rev. Howard R. Gold, Executive Secretary, carried out the practical details of producing what will be recognized in the future, as one of the most beautiful of medals issued to commemorate a religious Jubilee.

Morality in Art

Morality does not judge technique, but it is the final judge of art.

Brunetière

A licentious picture or statue is perhaps more dangerous than a bad book.

Diderot

The perfection of the physical beauty of a work of art is always in proportion to its moral beauty.

Lamennais

Lurking behind this limited and deplorable view is the false theory of art which claims that it should be naught but "amusing" in the lightest and shallowest sense.

Richard Burton

We refuse to admit that art of the highest kind may not ally itself with moral or religious passion, with the ethics or the politics of a nation or an age.

Swinburne

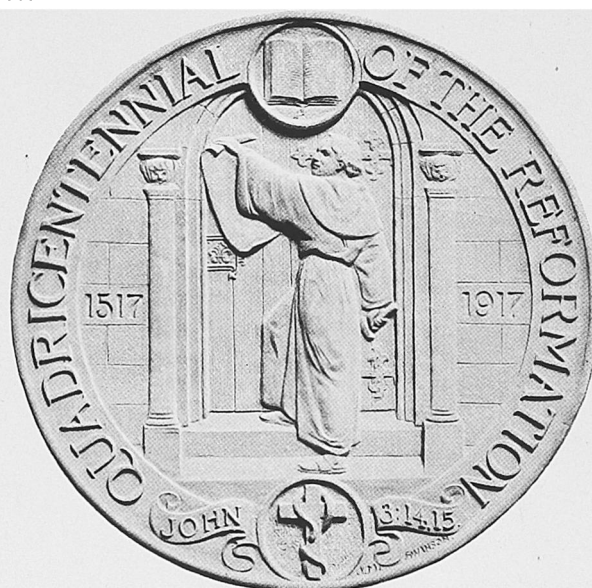
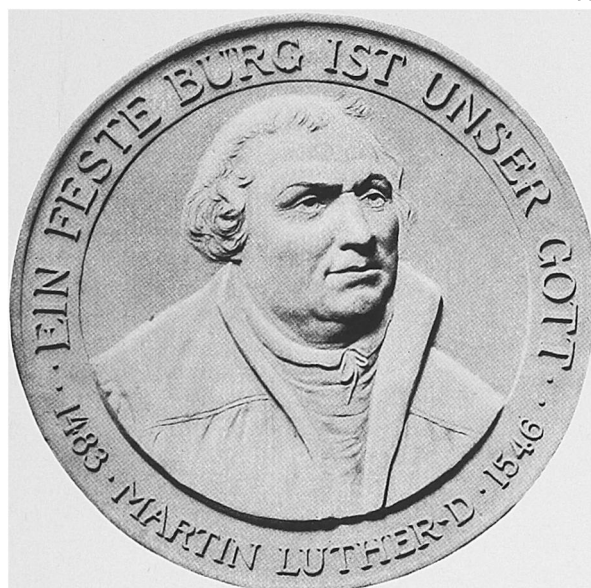


"OCTOBER"

BY BEN FOSTER

Prize Winner, Exhibition of the National Arts Club

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THE MARTIN LUTHER JUBILEE MEDAL

BY J. M. SWANSON

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